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Student Ensemble: Normal West High School Wind Ensemble and ISU Wind Symphony

Lisa Preston, Conductor

Martin H. Seggelke, Conductor

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Illinois State University
College of Fine Arts
School of Music

Normal West High School
Wind Ensemble

Lisa Preston, *Conductor*

and

ISU Wind Symphony

Martin H. Seggelke, *Conductor*

Center for the Performing Arts
Friday Evening
October 23, 2015
8:00 p.m.

This is the thirty-sixth program of the 2015-2016 season.

Program

Please silence all electronic devices for the duration of the concert. Thank you.

Normal West High School Wind Ensemble

Lisa Preston, *Conductor*

Laideronnette: Impératrice des Pagodes
from Ma Mère l'Oye (1910, 2013)

Maurice Ravel
(1875-1937)
Arranged by Brian Beck

Conga del Fuego Nuevo (2011)

Arturo Marquez
(born 1950)
Arranged by Oliver Nickel

Donde Lieta from: La Bohème (1896)

Giacomo Puccini
(1858-1924)
Arranged by Joseph Kreines

O Mio Babbino Caro from: Gianni Schicchi (1918)

Giacomo Puccini
(1858-1924)
Arranged by Joseph Kreines

Michele Vought, soprano

~Brief stage reset~

Illinois State University Wind Symphony

Martin H. Seggelke, *Conductor*

Symphonie Brillante (1989)

I. Arioso
II. Prestissimo

Ida Gotkovsky
(born 1933)
22:00

Combined Ensembles

O Magnum Mysterium (1994)

Morten Lauridsen
(born 1943)
Edited by H. Robert Reynolds
5:00

Illinois State University Wind Symphony

Martin H. Seggelke, *Conductor*

Symphony No. 3 ‘The Apocalyptic’ (2014)

I. Grave e molto marcato – Vivace
II. Scherzo

Thomas Trachsel
(born 1972)
30:00

U.S. Premiere

Program Notes

Welcome to Illinois State University! Thank you for joining us for today's collaborative performance of the Normal West High School Wind Ensemble and the ISU Wind Symphony. We hope that you will enjoy our concert, and that you might consider joining us again for future performances here at the ISU School of Music. Please visit <http://www.bands.illinoisstate.edu> for more information. Thank you for your support!

The Normal West High School Wind Ensemble has set high standards of musical excellence since its inception in 1995. The Wind Ensemble is one of four concert bands offered at Normal West High School. In addition, Normal West High School offers two jazz bands, a competitive marching band, musical pit-orchestra, and orchestra winds. The Wind Ensemble performed in Australia's Sydney Opera House in June 2015 and at the Walt Disney Concert Hall, home of the Los Angeles Philharmonic, in June 2010. In the spring of 2005, the Normal West High School Wind Ensemble made their debut performance at Carnegie Hall in New York City. The group is the recipient of multiple mayoral proclamations in the Town of Normal and City of Bloomington, marking these achievements. In January 2001 and January 2010, the Wind Ensemble performed for the Illinois Music Educators' Association All-State Conference in Peoria, Illinois. In the spring of 2008, they were selected as the "Encore" ensemble to perform the evening concert at the Heritage Festival of Gold in Chicago's Orchestra Hall, home of the Chicago Symphony Orchestra. The ensemble has been invited to perform at the University of Illinois "Superstate" Concert Band Festival twelve times and was named the Class AA Honor Band six times. The ensemble has also performed at the Capitol and Lincoln Monument, Washington, D. C., and on a cruise ship in Nassau, the Bahamas. The Normal West High School Wind Ensemble is proud to have premiered five works including *A Longford Legend* (1995), *Metroplex* (2005), and *With Every Sunrise* (2015) all by Robert Sheldon, and *A Road, A Path* and *And We'll All Go Together*, both by Roy Magnuson.

The **Wind Symphony**, ISU's premier wind band, is known nationally and internationally as one of the leading collegiate wind ensembles in North America. Conducted by Dr. Martin H. Seggelke, this select group of the finest instrumentalists at Illinois State University has been praised for its professional performance quality by audiences, composers, and critics. In addition to at least eight performances of standard and newly composed works from the wind band literature, on the ISU campus each year, the Wind Symphony records annually and tours regularly. The Wind Symphony has been a featured performing ensemble at the American Bandmasters Association Convention, the Illinois Music Educators Association Conference, the College Band Directors National Association Convention, and the Midwest Band and Orchestra Clinic.

∞ **Maurice Ravel** (1875-1937) was a French composer who began studying at the Paris Conservatory at age fourteen. Although Ravel's output is considered to be limited in comparison to that of his peers, his compositions include chamber works, orchestral works, two operas, as well as numerous vocal and piano pieces. Ravel died in Paris in 1937 after suffering from a form of cognitive deterioration.

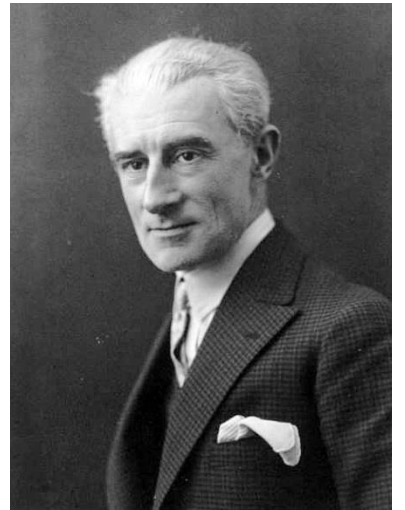
- Biography courtesy of Lisa Preston

Laideronnette: Impératrice des Pagodes (1910, 2013) is the third movement from his suite entitled, *Ma Mère l'Oye*, or Mother Goose. Written between 1908 and 1910, the work was originally a programmatic suite of piano duets for the children of his good friends, the Godebski family. Each movement of *Ma Mère l'Oye* is based on a different children's story. *Laideronnette: Impératrice des Pagodes* is the story of a Chinese princess named Laideronnette who has been cursed to live as an ugly little girl. She eventually befriends and falls in love with a green serpent. In the end, the curse is lifted and Laideronnette and the serpent live happily ever after.

- Program notes courtesy of Lisa Preston

∞ **Arturo Márquez** (b. 1950) was born in the town of Alamos in Mexico. The son of a mariachi musician, Márquez showed an interest in music from a young age. Márquez began studying piano as a child and then picked up trombone and violin after his family emigrated to the United States. He went on to study composition in Mexico, the United States, and France. Márquez was awarded a Fulbright Scholarship and has continued to gain recognition for his compositional output.

- Biography courtesy of Lisa Preston



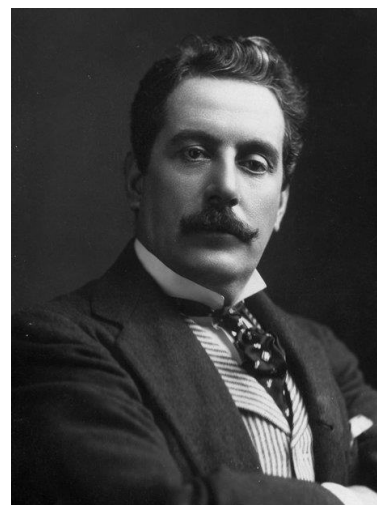
Conga del Fuego Nuevo (2011) was premiered in 2009 and is one of several Afro-Cuban inspired pieces from Arturo Márquez. This lively composition features idiomatic rhythmic patterns, consistent with traditional Afro-Cuban congas. The intricate percussion parts are layered with difficult woodwind runs and catchy melodies

throughout. Márquez alludes to mariachi with a prominent trumpet part in the slow middle section of the piece before returning to the main theme for an exciting conclusion. This 2011 version was transcribed for wind band by Oliver Nickel, who also transcribed Márquez's popular work, *Danzon No.2*, for wind band.

- Program notes courtesy of Lisa Preston

∞ **Giacomo Puccini** (1858-1924)

Spanning the end of the nineteenth century and early twentieth century, Giacomo Puccini is regarded as one of the greatest opera composers in history. Puccini was born in Tuscany in 1858 into a family of successful musicians. Most famous for his operas, Puccini also wrote a variety of chamber, orchestra, and sacred works. Puccini's music is generally described as late-Romantic and he was resistant to pressure to write in a more contemporary style in the latter part of his career. Late in his life Puccini suffered from lung cancer and eventually passed away following a heart attack in Brussels in 1924.



- Biography courtesy of Lisa Preston

Donde Lieta (1896) comes from Puccini's famous opera, *La Bohème*. Premiered in 1896, *La Bohème* is one of the most frequently performed operas worldwide. The four-act Italian opera is set in Paris, France around 1830. Rudolfo, a Bohemian, is living in Paris and falls in love with Mimi. The aria is sung by Mimi following a fight between her and Rudolfo. Rudolfo has blamed Mimi for flirting with other men, but in actuality he doesn't want to be with Mimi because she is dying.

- Program notes courtesy of Lisa Preston

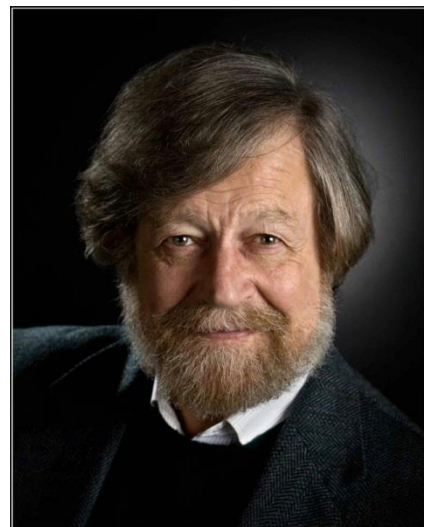
O mio babbino caro (1918) is an aria from Puccini's one act comic opera entitled *Gianni Schicchi*. Following the death of Buoso Donati, the cast is left to devise a plot to rewrite Buoso's will. *O mio babbino caro* is the soprano aria sung by Lauretta as tension mounts and she may be forced to separate from her love interest, Rinuccio. *O mio babbino caro* is considered one of Puccini's most famous arias and is a standard of vocal repertoire.

Oh my dear father,
I like him, he is very handsome.
I want to go to Porta Rossa
to buy the ring!
Yes, yes, I want to go there!
And if my love were in vain,
I would go to Ponte Vecchio
and throw myself in the Arno!
I am pining and I am tormented,
Oh God! I would want to die!
Daddy, have mercy, have mercy!
Daddy, have mercy, have mercy!

- Program notes courtesy of Lisa Preston

∞ **Morten Lauridsen** (b. 1943) is an American composer. A National Medal of Arts recipient (2007), he was composer-in-residence of the Los Angeles Master Chorale (1994–2001) and has been a professor of composition at the University of Southern California Thornton School of Music for more than forty years. Lauridsen founded the school's advanced studies program in scoring for motion pictures and television. He is best known for his art songs and choral works, the most well-known being *O Magnum Mysterium*

His works have been recorded on more than 200 CDs, five of which have received Grammy Award nominations, including *O Magnum Mysterium* by the Tiffany Consort, *A Company of Voices* by Conspirare, *Sound the Bells* by The Bay Brass and two all-Lauridsen discs entitled *Lux Aeterna* by the Los Angeles Master Chorale led by Paul Salamunovich and *Polyphony* with the Britten Sinfonia conducted by Stephen Layton. His principal publishers are Peermusic (New York/Hamburg) and Faber Music (London).




- Biography courtesy of the composer

O Magnum Mysterium (1994)

"For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy."

H. Robert Reynolds wrote this setting for wind band while serving as Director of University Bands at the University of Michigan School of Music.

- Program notes courtesy of the United States Naval Academy Band

 **Ida Gotkovsky** (b. 1933) is a French composer and pianist born in Calais, France. Her father played violin for the Loewenguth String Quartet. Gotkovsky's brother, Ivar, and sister, Nell, are both accomplished musicians on piano and violin, respectively. Ida began composing at the age of eight and, after entering the Conservatoire National Supérieur de Paris, she won all first prize awards in writing and composition at the conservatory. Gotkovsky received many awards including the prestigious Grand Prix de la Ville de Paris for one of her operas entitled *Le reve de Makar* (1966). Her primary teachers included Tony Aubin, Olivier Messiaen, and Nadia Boulanger. She has since become known for her significant contributions to chamber music, symphonies, instrumental and vocal music, by way of her gift for composition. Throughout Europe, Ida Gotkovsky is known as one of the most prolific composers for wind ensemble. Her music is widely recognized to be among the most challenging, yet beautiful creations for our medium.



Gotkovsky's musical credo is: "To create a universal musical art and to realize the oneness of musical expression through the ages by means of a contemporary musical language with powerful structures."

- Biography courtesy of Illinois State University Wind Symphony

Symphonie Brillante (1989) was commissioned by the World Music Contest in Kerkrade. It was completed and premiered in 1989. The work consists of two movements:


Arioso Lento

The movement begins slowly, with a very long phrase played softly by the clarinets. This challenging phrase, demanding great mastery of breathing techniques, is taken up by the flute, the bass clarinet, and then the alto saxophone. The accompaniment stays static and calm.

Prestissimo con brio

An energetic counterpoint develops in the various sections of instruments to spread into a fortissimo dominated by the brass section. The obsessive rhythms of all the wind instruments and percussion result in a movement where all possibilities for instrumental virtuosity are exploited.

- Program notes courtesy of Dr. Martin Seggelke

 **Thomas Trachsel** (b. 1972) received his first music lessons on the Zither at the age of eight. Afterwards he took lessons in trumpet and piano at the Hägendorf Music school. He also studied theory privately with Arno Müller. At the Berne Music Academy, he studied wind band conducting, finishing in 2000 with distinction.

Currently, he conducts the symphonic band, 'Helvetia' Rüti-Tann, and the brass band, Matzendorf. He is also conductor of the Wind Band Week in St. Moritz, Switzerland. Furthermore, Trachsel works as a guest conductor; in 2008, he conducted the Banda Sinfonica La Artistica Buñol, one of the leading bands in Spain. In 2011, he conducted the Netherlands Symphony Orchestra with the soloists Zoltan Kiss, Csaba Wagner, and Chris Holding at the Night of Brass during the Lätzsch Trombone Festival in Enschede, Netherlands. He is also music teacher at the district school in Gäu, Switzerland. Besides his teaching and conducting activities, Trachsel works as a freelance composer, writing mainly large-scale works of a symphonic character, including four symphonies, four sinfoniettas, and some symphonic poems.



- Biography courtesy of Stormworks

Symphony No. 3 ‘The Apocalyptic’ (2014)

After the first symphony, *Melancholic*, in C-minor, and the second symphony, *About the Fear of our Time*, in D-minor, I have now completed my third symphony in D-flat minor. While C-minor stands for a connection to earth and D-minor is seen as more spiritual, D-flat minor stands – at least symbolically – for everything that exists between heaven and earth, visible and invisible. The title, *Apocalyptic*, is used in this sense, and thus, the work should not be considered as a symphonic poem that describes the day of the final judgement. Rather, the *Apocalyptic* stands for the threat coming from raging mental need. As in my first two symphonies, there is a main theme at the beginning. It is present throughout the whole symphony. So it can be seen as the real driving force of the music.

The first movement in D-flat minor, stands for the oppressive fear about an uncertain future. The Scherzo in D-minor gives the impression of barbarian stomping, but only until the beginning of a melancholic trio in F-minor. In the third movement, in D-minor, the fourth in F-minor, and the final movement, in B-flat minor, a women or a children’s choir sing words by the Swiss author, Arthur Honegger (not to be confused with the composer of the same name), written especially for this symphony. It is a collection of indicting questions about the mental and moral situation of man, posed by children to the former generation.

To underline this whole symbolism, I composed the finale of the symphony as a big, triple fugue. At the climax of the final movement I combined the main themes of all three symphonies.

Today’s performance features the first two movements of this great masterwork.

Kinder


Arthur Honegger

Nackt kommen wir in diese Welt, werden angenommen,
geliebt und ihr habt uns ernährt, uns sprechen gelehrt,
uns eure Welt gezeigt, uns Blumen gegeben, die Früchte
der
Bäume, die Früchte der Äcker, die Fische in den Seen,
die Tiere
auf den Weiden, die Tiere im Wald gezeigt, von ihnen
erzählt.
Wie schön die erzählte Welt. Wir lauschten entzückt,
glaubten, was ihr erzählt, gezeigt habt. Es war nicht die
Wahrheit!
Wir sind gewachsen, wir sehen.
Was wir sehen erschreckt. Wir lernen schnell, wir sehen
mehr und mehr, wir sehen noch mehr, wir sehen den
Schrecken.
Das Unfassbare, das Grauen. Eine verwirrte Welt, ohne
Skrupel.
Was habt ihr mit der Welt gemacht?
Warum die Wälder geschlagen? Die Urwälder gerodet?
Kinder sterben in den Narben der Wälder, ertrinken in
den reissenden Fluten, verdursten in Wüsten, schreien
nach Wasser
in gleissender Hitze. Stürme fegen durch Dünen, Steppen
verdorren. Kinder schreien nach Wasser, Kinder sehen
stumm in die Welt. Ihre dunklen Augen fragen, warum
werden die Meere ihrer Schönheit, ihres Reichtums
beraubt?
Was habt ihr uns versprochen, was habt ihr uns
vorgesungen,
als wir in eure Augen blickten, wir glaubten, ihr gebt uns
eine gute Welt, eine friedliche Welt, eine fröhliche Welt,
eine harmonische Welt. Wir haben geglaubt.
Die goldene Sonne der Freude, des Glücks, des Friedens,
der Liebe.
Als wir das Licht der Welt erblickten, stammelten wir
Mama,
Mama zu deinem Entzücken. Innig, vertraut, liebevoll.
Noch wussten wir nichts. Die Dunkelheit wurde kürzer.
Unsere Sinne
erwachten, erlebten mehr und mehr. Eindrücke.
Ausdrücke.
Erkennen. Offenbarung! Erleben, erkennen, spüren!
Angst, Angst in uns, Angst mit uns. Todesangst!

Children

Arthur Honegger

Naked we come into this world; you took us in,
loved us, and you nourished us, taught us how to speak,
showed us your world, gave us flowers,
the fruits of the trees, the fruits of the fields,
showed us the fishes in the lakes, the animals in the
pastures, the animals in the forest, you told us about them.
How beautiful, that world about which you told us. We
delightedly listened, believed,
what you told and showed us. It was not the truth!
We have grown, we see.
What we see is scary. We learn quickly, we see more
and more, we see ever more, we see the horror.
The incomprehensible, the terror. A confused world,
without scruple.
What have you done to the world?
Why did you cut down the forests? Why did you clear the
jungles?
Children are dying in the scars of the forests, drowning in
the raging floods, dying of thirst in deserts, screaming for
water in blistering heat.
Storms are blowing through dunes; steppes
are withering. Children are screaming for water; children
mutely look at the world.
Their dark eyes are asking: why are the seas being robbed
of their beauty and their riches?
What did you promise us, what did you sing to us?
When we looked into your eyes, we believed, you would
give us a good world, a peaceful world, a happy world, a
world in harmony. We did believe.
The golden sun of joy, luck, peace, and love.
When we first saw the light of this world, we stammered:
Mom,
Mom to your delight. Intimately, trustingly, lovingly.
We did not know anything, yet. The darkness grew
shorter.
Our senses awoke, and experienced more and more.
Impressions. Expressions.
Recognition. Revelation! To experience, to recognize, to
feel!
Fear, fear in us, fear with us. Fear of death!

 **Michelle Vought** Soprano Dr. Michelle Vought has earned an excellent reputation throughout the world as a performer in opera, oratorio, and musical theater. Maintaining a busy performing schedule, the soprano has performed with many orchestras and opera companies around the country.

Having toured Italy and Switzerland as soprano in performances of the Faure *Requiem* and Mozart's *Missa Brevis in FM*, Dr. Vought returned to Europe in the spring of 2007 for another concert tour of nine solo concerts in Austria and Slovakia. In 2009, Vought again travelled to Europe to give a master class at *Orvieto Musica* in Orvieto, Italy.



A specialist in contemporary music, Dr. Vought has traveled as a lecturer, recording artist, and recitalist in the repertoire at the national and international levels performing abroad in Limerick, Ireland, Toronto and Newfoundland, Canada, Vienna, Austria, and Bratislava, Slovakia. The soprano has done nine recordings for Vienna Modern Masters, an international recording company which exclusively features contemporary music. In 2005 Vought produced and starred in the world premiere of the one act opera entitled *Where the Cross Is Made* by Austrian composer Nancy Van de Vate, the recording which was released in the summer of 2006 on the Vienna Modern Masters label. In August of 2011, Vought travelled to the Czech Republic where she was engaged to record the world premiere of Van de Vate's opera *Hamlet* with the Moravian Philharmonic Orchestra for the Vienna Modern Masters label.

Especially recognized for her versatile programming and charismatic performances, Dr. Vought created and produced a one woman show entitled *Madame Monsieur*, a delightful, fast-paced cabaret show during which she performs favorites from the operatic, operetta, and musical theatre genres. A 23 year cancer survivor (1988), the soprano has raised over \$10,600 for the American Cancer Society, as well as for individual cancer patients through her many benefit concerts in Ohio, Pennsylvania, and Virginia.

Wind Symphony Personnel

Dr. Martin H. Seggelke, *conductor*

Flute

Alexandra Clay
Miranda DeBretto
Daniel Gallagher
Mark Grigoletti
Pamela Schuett*
Casey Sukel

Oboe

Kaitlyn Biegelmann
David Merz*
Terri Rogers (also English Horn)

Bassoon

Veronica Dapper*
Matthew Jewell*

Contrabassoon

Arturo Montaña

Clarinet

Alexandra Armellino
Brian Do
Beth Hildenbrand*
Andy Lucas
Marissa Poel
Colby Spengler*
Nuvee Thammikasakul

Bass Clarinet

Cassie Wieland

Contrabass Clarinet

Jennifer Dudlak

Saxophone

Devin Cano
Riley Carter
Christine Ewald
Tre Wherry*

Horn

Calle Fitzgerald
Jack Gordon
Kevin Krivosik
Amanda Muscato*
Emily Wolski
Nelson Ruiz

Trumpet

Shauna Bracken
Tristan Burgmann
Eli Denecke*
Nicole Gillotti
Sean G. Hack
Clinton Linkmeyer
Michael Pranger
Shannon Shaffer

Trombone

Aaron Gradberg*
Jordan Harvey
Danny Tedeschi

Bass Trombone

Michael Genson

Euphonium

Derek Carter
Sara Sneyd*

Tuba

Alex Finley
Jacob Hilton*

Percussion

Francis Favis
Elliott Godinez
Kevin Greene
Matt James
Katie Klipstein
Mallory Konstans*
Kyle Singer

String Bass

Laura Bass*
Ana Miller

Piano/Celesta

Seung-Kyung Baek*

Acknowledging the important contributions of all ensemble members, this list is in alphabetical order.

*Denotes Section Leader

Normal West High School Wind Ensemble

Ms. Lisa Preston – *Conductor*

Dr. Michelle Vought – *Soprano Soloist*, Illinois State University

Mr. Jeremy Loui – Student Teacher

Flute

Kayleigh Anderson
Holly Sampson
*Carrie Swartz
Taylor Thomas
Andy Trower

Oboe

Eric Beilfuss
*Nicholas Koch

English Horn

Lydia Spychalla

Bassoon

Christine Breeden

E-flat Clarinet

Nate Walbridge

B-flat Clarinet

Delaney Crutcher
Ben Hayek
*Emma Henry
Haylee Sieg
Maya Walker

Bass Clarinet

*Lewie Brown
Katelyn Morley

Contra Bass Clarinet

Kyle Abel

Alto Saxophone

*Jacob Hayek
Jacob Lamont

Tenor Saxophone

Jacob Labertew

Baritone Saxophone

Hunter Landstrom

Trumpet

Coleman Albaugh
J.C. Courtad
*Claudia Bland
Eion Connolly
Brennan Diedrich
Micah Rhodes

French Horn

Brady Anderson
*Josh Hagberg
Sean Hanley
Henry Robinson
Clayton Thomas

Trombone

*Josh Springwood
Abby Ramsey
Nico Rhodes

Euphonium

Kolton Howard
Kamal Monla

Tuba

*Chase Kurkowski
Brett Sampson

Percussion

Ben Buckley
Luke Graf
*Isaac Hagberg
Brandon Heiniger
Nathan Miller
Eli Ruter

Acknowledging the important contributions of all ensemble members, this list is in alphabetical order.

*Denotes Section Leader

THANK YOU

Illinois State University College of Fine Arts

Jean Miller, *Dean*

John Walker, Pete Guither, Sherri Zeck,

Laurie Merriman, and Janet Tulley

Illinois State University School of Music

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Allison Alcorn, *Music History*

Debra Austin, *Voice*

Mark Babbitt, *Trombone*

Johnathan Beckett, *Jazz Studies*

Glenn Block, *Orchestra and Conducting*

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Renee Chernick, *Piano*

David Collier, *Percussion and Associate Director*

Andrea Crimmins, *Music Therapy*

Peggy Dehaven, *Office Support Specialist*

Anne Dervin, *Clarinet*

Judith Dicker, *Oboe*

Michael Dicker, *Bassoon*

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David Gresham, *Clarinet*

Mark Grizzard, *Men's Glee Club*

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Kevin Hart, *Jazz Piano and Theory*

Martha Horst, *Theory and Composition*

Mona Hubbard, *Office Manager*

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Gavin Smith, *Assistant Director of Bands*

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Ben Stiers, *Percussion/ Assistant Director of Bands*

Tuyen Tonnu, *Piano*

Janet Tulley, *Assistant Dean*

Rick Valentin, *Arts Technology*

Justin Vickers, *Voice and Musicology*

Michelle Vought, *Voice*

Sharon Walsh, *Advisor*

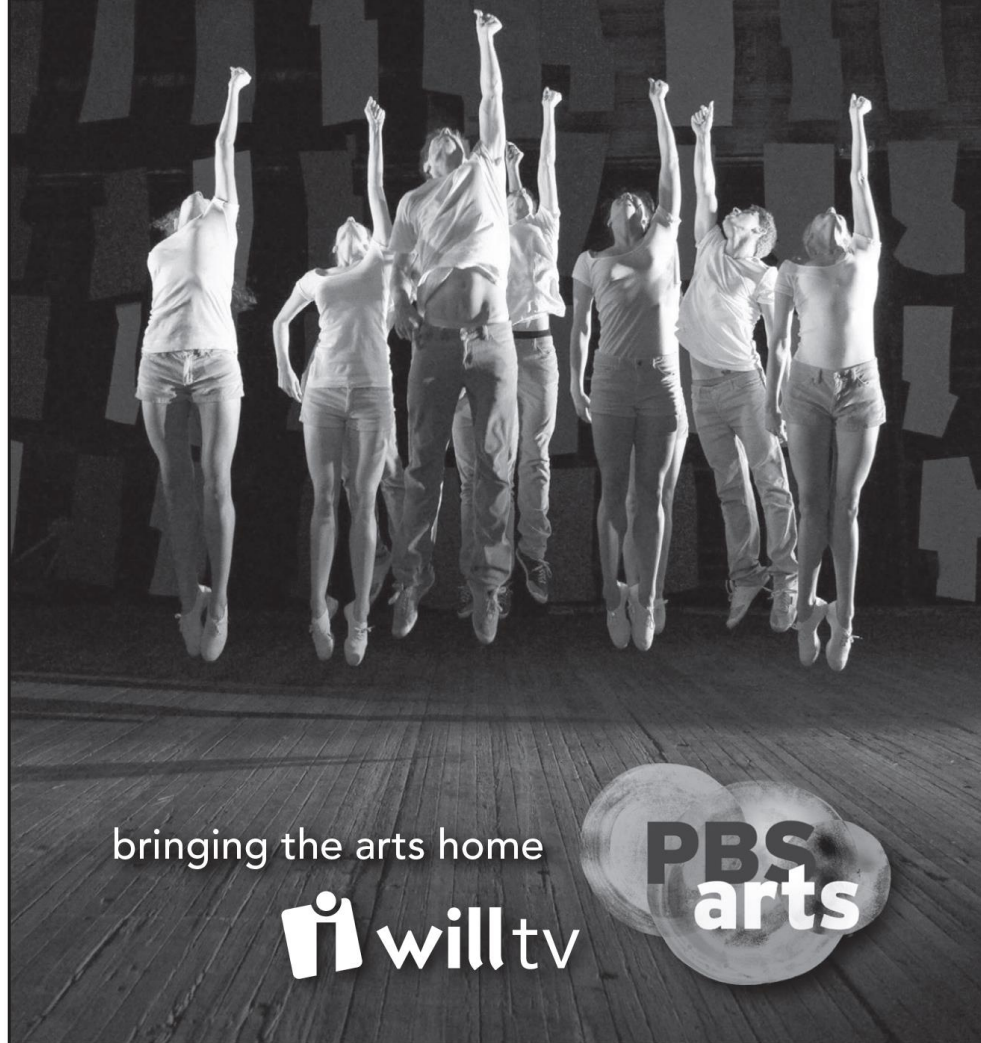
Band Graduate Teaching Assistants:

Michael Barranco, Alexandra Clay, Aaron

Gradberg, Jacob Hilton, Nelson Ruiz, and

Shannon Shaffer

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ALASTAIR WILLIS, MUSIC DIRECTOR